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MAUREL COMPARES HIS AUDIENCES

Thinks Theatres are too big, and tells about his disputes with Verdi.

M. Victor Maurel, the famous singer, now with the Abbey & Gras Company, in New York, must spend a great deal of his time with reporters apparently, but he can be forgiven that, for he generally says something worth listening to. The New York Herald had a lengthy interview with him, in which he chatted interestingly of many things, and among others his experiences with Verdi.

M. Maurel thinks the Metropolitan Opera House too large, and says he feels as though he were rehearsing in an open square. "Depend upon it," added the singer, after a few minutes of retrospective reflection, "it is not good to have theatres too large. The voice cannot be heard at its best, with all its qualities and characteristics, in a hall beyond a certain size. The amount of nervous energy, of magnetism, that it takes to reach and subjugate an audience of such large proportions is simply incalculable. In 'Otello' for example, I felt a strain that I had never felt before, when it was given on Monday. Ordinarily I go through the second act without feeling any particular fatigue afterward. Well, on that occasion I was bathed in perspiration when the 'Credo' was finished, and at the end of Cassio's dream I was completely exhausted. The audience looked so far, far away. It seemed so big. There appeared to be such a vast number of personalities before me. I felt the difficulty of making my ideas of Iago's character clear to so many different minds, of impressing them upon so many varying temperaments, of concentrating so many points of view.

"And again, if so huge an auditorium is bad for the singer, what do you think of the actor? The human physiognomy is not so very big. What then is the value of facial expression at such a distance as separates the footlights from the opposite wall in so many of the largest theatres of to-day. A gesture can be seen a hundred yards or more away; an expression upon the face is blurred to the view at a quarter of the distance. The face must become apparently an almost immobile mask. Certainly a great deal of a most vital element in the actor's art must go for nothing. If it is not seen it cannot be appreciated."

M. Maurel then went on to describe the characteristics of audiences in various parts of the world, giving special heed to Russia, Roumania, America and other countries.

The part however most interesting to musicians is where he talks of Verdi and his disputes with him, a portion of the interview we give as published: "When Verdi sent for me," said Maurel, "to commence the studies for the production of 'Otello,' he was shocked at my idea of playing Iago with a clean shaven face. Not in the least, I said. You may

be quite certain that Iago made a careful toilet every day, with the most cynical tranquillity. 'No! No! No!,' shouted Verdi, 'it will never do. You will look hideous!' Not flattering, was he?

"Very well; you will have to take me as I am and my interpretation of the role, and the language, my costume of the part, or get someone else."

"Grumbling, the maestro gave way, and I played the part as I had thought it out. remember that Verdi was in a box, with some of his friends, and they told me that when I came out in the second act he gave a sob and beamed round the company with his eyes shut and mouth wide."

"He hates, or pretends to, any idea of reflection about a work of art," went on M. Maurel, laughing heartily. "I got up and began tossing papers and books about in search for some documents that he finally found and brought forward."

"When 'Falstaff' was being prepared he gave me another illustration of his theory that the artist should not reason too much, and above all should not analyze too closely. Apropos of some remarks I had made in a letter to him, remarks about the historical character of Sir John, and about his music, the composer wrote: 'I admire study in general, and I admire in particular the thought you are giving to the personage of Falstaff. But be careful. In art the predominance of a reflective tendency is a sign of decadence. That is to say, when art becomes a science the result is something unwholesome that is no longer one or the other. To do well is good; to do too much is bad. In France you have an aphorism, which varies against seeking noon at 2 o'clock; and that is what is to be feared. Do not, therefore, trouble to adjust your voice to the character, and be content with the one you have. With your great talent as an actor-singer, with the right accent, with the pronunciation you already possess, the personage of Falstaff will spring into being, once the role is learned, without your needing to trouble your head or to study to vary the vocal effects.'

"When I answered Verdi I told him that the personage of Falstaff was well calculated to inspire in its interpreter Ideas of a refined materialism, and that his company caused one to laugh, even at things that might cause tears. 'That is what I want,' my letter has not saddened me. So, in order that we may 'not seek noon at 2 o'clock,' I must tell you that I do not share in the least your idea that in art a tendency to reflection is a sign of decadence."

On the contrary, in art the decadence comes frequently from the fact that the needs and ideas to which the art ought to respond are not understood. And in order not to leave the circle that encloses this little discussion, to what do we owe 'Otello,' to what do we owe 'Falstaff'? Come, my dear and illustrious master I said to him, permit your interpreter to do a little reflection on his own behalf, and perhaps his successors will find their task lightened thereby. Thanks to this reflective tendency, I gave you an

Iago with which you professed yourself satisfied; and I hope by the same means to satisfy you again in Falstaff, who is nevertheless a much more difficult character to deal with.

"In the case of Verdi there is an intuitive side to his genius that takes the place of profound analysis, or perhaps assists it. He therefore looks with certain suspicion upon the artist who would extract the philosophy of his part and throw it out in bold relief."

"I often wonder what will be the influence of 'Falstaff.' Its success is an assured fact in Europe. In France musicians recognize it as incontestably novel in form and in inspiration. I cannot think that the present frantic admiration of Wagner in Paris can obtain permanently. Music may be, probably is, a universal language which has no political or national frontiers; it is a language that may be spoken in various places, with such or such individual accent that it may be incomprehensible anywhere else. Wagner's music forms a special dialect, essentially Teutonic. This dialect may be likened for a time in a Latin course one recounts of its novelty and by dictation. But it cannot become solidly established there any more than the Scandinavian literature, which is the fashion just now, can long remain so, for it is in direct opposition with the most prominent qualities of the Latin soul—clearness and rapidity."

"Now, I find these qualities reunited to the highest degree in Verdi's new work, joined to an exquisite charm, to a realism, a truth and a simplicity that are without a parallel."

At the autopsy of Rubinstein it was found that the frontal bone of his skull was remarkably thick—half a centimetre—a phenomenon usually observed only in idiots, and which is apt to retard the development of the brain. On the other hand, the brain itself was unusually large and well developed. Men of science consider this an unusual anomaly.

Music is well said to be the speech of angels; in fact, nothing among the utterances allowed to man is felt to be so divine. It brings us near to the Infinite; we look for moments across the cloudy elements, into the eternal Sea of Light, when song leads and inspires us. Serious nations, all nations that can listen to the mandates of nature, have prized song and music as the highest; as a vehicle for worship, for prophecy, and for whatsoever in them was divine.—Carlyle.

The fifth festival of the German choirs is to be held at Stuttgart, and there is already a guarantee subscribed of nearly \$100,000, the list being headed by the King of Wurttemberg. The League of Choirs was founded in 1862, and it now numbers 25,000 members. Of late years they have met frequently in different towns, but it has been found impossible to organize a proper performance with so large a vocal force as all the vocalists, therefore, take part only in the open-air singing.

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KUNKEL'S PIANO RECITAL.

The second of Mr. Kunkel's piano recitals was given on the 13th ult., at Delmar Avenue Baptist Church, Mr. Otto Hein, the popular tenor, assisting. Mr. Kunkel's recitals always draw out a full attendance, and are among the most enjoyable events of the season. The programme was admirably varied, and presented, among other numbers, two very creditable pieces by Richard Popp, the well-known teacher and composer.

In reference to Mr. Kunkel's playing, it is sufficient to say that he was at his best, and gave all present the magnificent treat they expected. Mr. Kunkel easily maintains a foremost position among the great pianists of the world.

Mr. Hein sang his numbers with the greatest artistic fervor, and was enthusiastically received. It is a pleasure to hear a tenor like Mr. Hein, who imparts to his work such an artistic color and finish.

The following was the programme:
Beethoven, Sonata in E flat major (Sonata quasi una Fantasia), Op. 27, No. 1; (c) Andante, (d) Allegro molto e vivace, (e) Adagio con espressione, (f) Allegro vivace, Adialede.

Chopin, (c) Resignation Etude in C sharp minor, No. 7, Op. 25; (d) Second Impromptu, Op. 36; (e) Nocturne in E flat major, Op. 9, No. 2; (f) Fantasia Impromptu, Op. 36; (g) Scherzo from Sonata in B flat minor, Op. 35.

Rubinstein, (c) Du bist wie eine Blume (Thou'rt Like Unto a Flower), Schubert, (d) Der Erlkoenig (The Erlking).
Popp, (c) Dance of the Gnomes; (d) On the Bay—(A Reverie), Alden, (e) Satellite, Polka Caprice, Rive-king, (d) Old Hundred (Paraphrase of Concert), Melnotte, (e) Il Trovatore (Sera!)—Grand Fantasia, introducing Soldiers' Chorus—Home to Our Mountains—Anvil Chorus.

The next concert will be given at the same place, Delmar Avenue Baptist Church, 43rd and Delmar Avenue, on Tuesday evening, March 5th.

CARL FAELTEN'S RECITAL.

The pianoforte recital given by Carl Faelten, under the auspices of the Tuesday Musicals, at Memorial Hall, was one of the really enjoyable events of the season. Mr. Faelten's reputation as a consummate artist was fully sustained. He presented a magnificent programme, which included numbers by Bach, Mozart, Schubert, Chopin, Schumann, Raff, Mendelssohn, and Gounod-Liszt. Mr. Faelten has a host of admirers, who hope to hear him often.

DEATH OF MRS. J. A. KIESELHORST.

The many friends of Mr. J. A. Kieselhorst, the well-known piano dealer, will be deeply grieved to learn of the sudden death of his beloved wife, which occurred on Saturday, the 2nd inst. Mrs. Kieselhorst had a wide circle of friends who will miss her pleasant face and true womanly qualities. The burial services were most impressive. Rev. Dr. Snyder read the favorite psalms of the deceased, those which she herself had marked during life, and a quartette from the Church of the Messiah sang some touching selections.

Though requested to omit flowers, friends sent many most beautiful tributes, among which was a magnificent tribute from the piano dealers of the city. The pall bearers were Messrs. Charles Kunkel, Emil Meyenbach, George A. Anderson, Benj. F. Sellers, James G. Bury, D. F. Hulbert, E. R. Kroeger and E. M. Read. Mrs. Kieselhorst left three boys, one of whom is in business with his father. Mr. Kieselhorst has the sincere sympathy of a host of friends in this sad hour of bereavement.

KROEGER'S PIANO RECITAL.

E. R. Kroeger's third monthly piano recital was given on the 13th ult., at the Church of the Messiah. The programme consisted entirely of works of the Romantic School, such as Schumann, Chopin, Seeling, Leschetizky, Jensen, Kroeger, Gottschalk and Liszt. The recital was an artistic success, and well attended. The next recital will be given Wednesday evening, March 13th, and will consist entirely of works by Robert Schumann.

APOLLO CLUB CONCERT.

The Apollo Club gave its second concert at Germania Theatre to a full attendance. The soloists were Miss Theodore Pfafflin, soprano, and Mr. Hollmann violinist, who were very enthusiastically received. The numbers by the Club, under the direction of Mr. Alfred G. Robyn, were magnificently rendered. Mr. Robyn is making the Apollo concerts occasions of genuine delight.

CHORAL-SYMPHONY CONCERT.

One of the most pleasing of the Choral concerts was that given on the 28th ult. Heinrich Hoffmann's Cantata "Edith" was given and received with the most evident delight by the large and intelligent attendance. The soloists were Miss Ella Stewart, soprano; Miss Ruth Thayer, alto; George W. Ferguson, baritone; and Mr. Wm. M. Porteous, basso, all of whom rendered their parts in a very creditable manner. The chorus, under Mr. Ernst's direction, was all that could be desired.

The next Symphony concert will take place March 29th, and will present Miss Maud Powell, the popular violinist.

STAVENHAGEN CONCERT.

One of the chief events of the season was the concert given at Entertainment Hall, on the 26th ult., by Mr. Bernhard Stavenhagen, the pianist, and Master Jean Gerardy, the violinist. Mr. Stavenhagen's playing was such as to sustain the reputation accorded him as one of the great pianists of the world. His technique was faultless and his coloring of the consummate master. Mr. Stavenhagen's interpretations proved him an artist in the highest sense of the term. Master Gerardy played in a manner that surprised his hearers, for his renditions were those of a mature artist.

The Knabe grand piano which Mr. Stavenhagen uses in his concerts came for no small share of the success won. Every wish of the great artist was responded to in a way that proved the instrument perfect in every sense.

CITY NOTES.

Bernard Stavenhagen, the famous pianist, spent a very enjoyable time at the beautiful residence of Mr. Charles Kunkel, whose guest he was on the occasion of his recent visit here.

Miss Maude G. Gorin, teacher of piano, has removed from 1119 East Whittier Street, to 4122 Cook Avenue. Miss Gorin is a thorough and progressive teacher.

Louis Hammerstein gave the second of his very enjoyable organ recitals and musicals on the 18th ult., at the Lafayette Park Presbyterian Church. He was assisted by Mrs. W. A. Bousack, alto; Misses Paula Muench and Clara Braun, pianists; J. C. McValine, tenor; and C. Kaul, violinist. A most creditable programme, which included organ numbers by Mozart, Wely, Thomas, Wagner, and Saint-Saens, delighted the large congregation present.

Mrs. Georgia Lee-Cunningham, the well-known soprano, who returned lately from a course of study with the world-renowned teacher, Madame Mathilde Marchesi, of Paris, announces that she will receive a limited number of pupils in voice culture. Mrs. Cunningham will give instruction in oratorio, operatic and ballad singing, and will give special attention to tone production and enunciation. This is a rare opportunity for ambitious students who desire the highest advantages. In Mrs. Lee-Cunningham they have not only a singer of the world's great teacher, Marchesi, but one who before she came such had fully demonstrated her right to rank among our foremost sopranos. Mrs. Lee-Cunningham has a voice of splendid compass and of great purity and sweetness; she is indeed magnificently equipped for her work. Mrs. Lee-Cunningham's address is 924 Westminster Place.

London has eighty music halls. Of these about twenty are large and flourishing institutions capable of accommodating anywhere from one thousand to three thousand patrons, and all, with scarcely an exception, mines of wealth to the proprietors. These eighty establishments among them contrive, besides bringing wealth to the owners, to support some ten thousand employees and their families, the employees including the performers, stage auditorium hands, managers, clerks, scene painters, song writers and musicians. The halls also contribute indirectly to the support of musical composers, music publishers, musical instrument makers, machinists, gas and electric light manufacturers, brewers, distillers and caterers, and in point of fact there is scarcely a single industry which is not in some way benefited, and very materially benefited, by these places of amusement.

GERMANIA THEATRE.

Review of the Season.

This may be an opportune time to review the season which is now drawing to a close at the Germania Theatre, 14th and Locust Place, and to make a reference to what has been produced, since it gives us the assurance that the Germania Theatre will be equally well conducted next year. Director Alexander Wurster has again been entrusted with the management for next year, and the rumors that the Germania will be converted into an English theatre are without foundation.

Since the opening of the Germania last September, the following classical plays have been produced: "Essex," "Dr. Henschel," "Mario Sarti," "Merchant of Venice," "William Tell," "Hamlet," "Othello," "Uriel Accosta," and "Faust"; besides the following modern plays: "The Slave," "The Scarp of Paris," "Geyer Wally," "The Slave," "An Aristocratic Marriage," "Love of Our Days," "Quilomodo," "Benefactors of Humanity," "Terrore del Re," "The Slave," "The Slave," "Montjoye," "Don Cesar," "Kean," and "The War Plan."

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Paris theatres took in \$5,000,000 in 1894. The Grand Opera heads the list with \$800,000; then follows the Comedie Francaise, \$400,000; the Opera Comique, \$300,000; the Vaudeville, \$298,000; the Renaissance, \$261,000; and the variety performance at the Folies Bergeres, \$223,000.

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a tempo.

mf f

f sf

f sf

sf f r.h.

a tempo.

accel. e cresc. f rit. accel.

1542

a tempo.

e cresc. *rit.* *acc.* *e cresc.*

Handwritten musical notation for the first system, measures 1-4. The treble staff contains a melodic line with slurs and ties, while the bass staff provides harmonic support with chords and single notes. Dynamics include *e cresc.*, *rit.*, *acc.*, and *e cresc.*. A *a tempo.* marking is at the beginning.

rit. *a tempo.* *rit.*

Handwritten musical notation for the second system, measures 5-8. The treble staff continues the melodic line with some triplets. The bass staff features more complex chordal textures. Dynamics include *rit.*, *a tempo.*, and *rit.*.

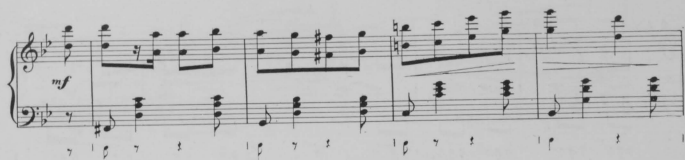
a tempo.

Handwritten musical notation for the third system, measures 9-12. The treble staff has a more active melodic line with many slurs. The bass staff continues with harmonic accompaniment. A *a tempo.* marking is present.

Handwritten musical notation for the fourth system, measures 13-16. The treble staff shows a continuation of the melodic development. The bass staff maintains the harmonic foundation.

rit.

Handwritten musical notation for the fifth system, measures 17-20. The treble staff concludes the piece with a final melodic phrase. The bass staff provides a concluding harmonic support. A *rit.* marking is at the end.



Musical score for piano, page 7. The score consists of five systems of staves. The first system includes markings for *accel.*, *cresc.*, *rit.*, and *a tempo.* with a forte *f* dynamic. The second system includes *rit.* and *a tempo.* markings. The third system continues the melodic and harmonic development. The fourth system features a series of rests in the bass line. The fifth system concludes with a *l.h.* marking and a final cadence. The page number 1582-5 is printed at the bottom center.

CONFIDENCE.

(VERTRAUEN)

Song without words.

Felix Mendelssohn Op. 19, No 4.

↓ down signifies Pedal.
↑ up to release the Pedal.

Moderato ♩.92.

Introduction.

The musical score is written for piano and consists of six measures. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The score begins with an 'Introduction' section. The first measure is marked 'p' (piano). The second measure is marked 'Song.' and 'mf' (mezzo-forte). The third measure is marked 'dim.' (diminuendo) and 'p'. The fourth measure is marked 'sf' (sforzando). The fifth measure is marked 'cres.' (crescendo). The sixth measure is marked 'ritard.' (ritardando), 'a tempo', and 'pp' (pianissimo). The score includes various musical notations such as notes, rests, and dynamic markings. The copyright notice at the bottom reads 'Copyright, Kunkel Bros. 1888.' and the page number is '1079 - 1'.

SHEPHERDESS PRINCESS.

VON DER SCHÖNEN SCHÄFERIN DIE ZUR PRINCESSIN WARD.

Moderato, pastorale. ♩. - 96.

Constantine Sternberg.
Op. 67, No 2.

f *pp* *f* *pp* *p*

sempre legato.

Con gusto. *f*

1548 - 3

4

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a harmonic accompaniment with chords and single notes.
- System 2:** Treble staff continues the melody with slurs and fingerings. Bass staff has chords and single notes.
- System 3:** Treble staff has a more complex melodic line with slurs and fingerings. Bass staff has chords and single notes.
- System 4:** Treble staff has a melodic line with slurs and fingerings. Bass staff has chords and single notes.
- System 5:** Treble staff has a melodic line with slurs and fingerings. Bass staff has chords and single notes.
- System 6:** Treble staff has a melodic line with slurs and fingerings. Bass staff has chords and single notes.

Dynamic markings include *f* (forte) and *ritard. e dim.* (ritardando e diminuendo). The page number 1548 - 5 is at the bottom.

Distant Horn.
ppp

poco stringendo.

riten. - - - u - - - to.

Con Brio.
Quasi caccia cavaliera.
Left hand alone.

f

ad lib. *dimin.*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-4.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *p* and *crs.* Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets. Bass staff has a rhythmic accompaniment. Dynamics include *f*. The word *simili.* is written above the treble staff. Fingerings are indicated with numbers 1-3.

Fourth system of musical notation. Treble and bass staves. Treble staff has a continuous sixteenth-note pattern. Bass staff has a rhythmic accompaniment. The word *sempre crescendo.* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a continuous sixteenth-note pattern. Bass staff has a rhythmic accompaniment. The key signature changes to two sharps (F# and C#) at the end of the system.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *ff*. Fingerings are indicated with numbers 1-4.

7

The musical score consists of six systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff of the system has a *mf* dynamic marking. The second staff has a *ff* marking. The third system includes a *cresc.* marking. The fourth system has a *sempre cresc.* marking. The fifth system has a *ff* marking. The sixth system also has a *ff* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are also fingerings and articulation marks throughout the score.

LILY. (PURITY.)

Notes marked with an arrow (↖) must be struck from the wrist.

Bertini Sidus.

Allegro. ♩ = 100.

PRELUDE.

Moderato. ♩ = 126.

RONDO.



MIGNONETTE.

(TRUE WORTH.)

Bertini, Sidus.

Notes marked with an arrow (↗) must be struck from the wrist.


Allegro. $\text{♩} = 120$

PRELUDE.

Allegretto. $\text{♩} = 104$

RONDO.

Fine.

Repeat from  to *Fine.*

ROSE,

(LOVE.)

Notes marked with an arrow (\nearrow) must be struck from the wrist.

Bertini Sidus.

Allegro. $\text{♩} = 100$.

PRELUDE.

Moderato. $\text{♩} = 126$.

RONDO.

Edition Kunkel.

1507. 24

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The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 1-5). A 'cresc.' marking is present in the third system. The key signature is two sharps (F# and C#). The piece concludes with a double bar line and repeat signs in the final system.

VIOLET.

(MODESTY.)

Bertini.Sidus.

Notes marked with an arrow (x) must be struck from the wrist.

Allegretto. ♩ 100. *simili.*

PRELUDE.

1507 - 24

Edition Kunkel.

Copyright. Kunkel Bros. 1895.

Moderato. $\text{♩} = 80$.

23

MENUETTO.

The musical score is written for piano and consists of six systems of music. The first system includes the title "MENUETTO." and the tempo "Moderato. $\text{♩} = 80$." The music is in 3/4 time and features a variety of musical notations including treble and bass staves, notes, rests, and fingerings. The score is published by Edition Kunkel, 1567-24.

OUR BOYS.

UNSERE JUNGEN.
(FANFARE MILITAIRE.)

Secondo.

Otto Anschütz.

Tempo di Marcia. ♩ = 132.

The musical score is written for piano in 2/4 time. It begins with a tempo marking of 132 beats per minute. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piano pedal is indicated frequently throughout the piece. The score is organized into five systems, each consisting of two staves. The music is in the key of D major (one sharp). The piece ends with a final cadence marked with a forte (f) dynamic.

OUR BOYS.

3

UNSERE JUNGEN.
(FANFARE MILITAIRE.)

Otto Anschütz

Tempo di Marcia ♩ 132.

Primo.

Giacoso.

The musical score is written for piano and organ. It begins with a tempo marking of 'Tempo di Marcia' at 132 beats per minute. The key signature is one sharp (F#). The score is divided into five systems. The first system includes a 'Primo' marking. The second system includes a 'Giacoso' marking. The third system includes a 'cres.' marking. The fourth system includes a 'Ped.' marking. The fifth system includes a 'Ped.' marking. The score is numbered 992-8 at the bottom.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *f* (forte), *p* (piano), *sf* (sforzando), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs, and fingerings indicated by numbers 1 through 5. The score includes repeat signs with first and second endings. Pedal points are marked with "Ped." and asterisks. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a final measure marked with a "1".

Primo.

5

Musical score for piano, labeled "Secondo." and page number "6". The score consists of six systems of music, each with a grand staff (treble and bass clef). The music is in a key with one flat (B-flat) and a 3/4 time signature. The first system starts with a forte (*f*) dynamic, followed by mezzo-forte (*mf*) and then forte (*f*). The second system includes fortissimo (*ff*) and piano (*p*) dynamics. The third system has a piano (*p*) dynamic. The fourth system has a piano (*p*) dynamic. The fifth system has a piano (*p*) dynamic. The sixth system has a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are used throughout. The page number "992-B" is visible at the bottom center.

Primo.

7

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are present throughout the piece, often accompanied by a star symbol. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece concludes with a double bar line and a repeat sign.

System 1: *f* *mf* *f* *Ped.*

System 2: *cris.* *f* *sf* *mf* *Ped.*

System 3: *Ped.* *Ped.*

System 4: *Ped.* *Ped.* *Ped.*

System 5: *Ped.* *Ped.* *Ped.* *Ped.*

System 6: *Ped.* *Ped.* *Ped.* *Ped.*

Secondo.

Primo.

9

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and dynamics.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingerings and dynamics.

THREE LITTLE BIRDS.

3

RICHARD S. POPPEN. ✓

Moderato ♩ = 100.

The piano introduction is in 2/4 time, marked Moderato with a tempo of 100 beats per minute. It features a treble and bass staff. The treble staff begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4, all marked *mf*. The bass staff plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, 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sat there a blinking Be-cause he was a thinking, But sat there a

ritard. *a tempo.*
 blinking Be-cause he was a thinking "Pee-wit, pee-wit, pee-wee.

Rec *a tempo.* *rit.*
 Yes, that is it! Pee-wip, pee-wop, pee-wee! Pee-wip, pee-wop, pee.

Wee! *tempo.* *f*

Three lit.tle birds Sat up - on a bough The first said "Is it

Quasi parlante.
dinner time!" The second said "No!"... The third said nothing (The middle one was

he,) But sat there a blinking, Be. cause he was a thinking, But sat there a

rit. *a tempo.*
blinking, Be. cause he was a thinking "Pee - wit, pee.wit, pee - wee.

Rec *a tempo.*

Yes, that is it! Pee-wip, pee-wop, pee-wee! Pee-wip, pee-wop, pee-wee!"

Un poco più mosso.

Two lit. the birds

f

flew down to the ground, And soon, by working ve-ry hard, A

Quasi parlante.
or thus.

fine fat worm they

fine, fat worm they found, The third flew down between them (The

accelerando.

middle one was he) And ate it quick as winking, And ate it quick as

accelerando.

Musical score for 'The Fish Song' in 2/4 time, key of B-flat major. The score consists of two systems. The first system features a vocal line with lyrics: 'winking, And ate it quick as winking, Be. cause he had been thinking.' and a piano accompaniment. The second system continues the piano accompaniment. The tempo is marked 'rit.' (ritardando) at the beginning of the first system and again in the piano part of the second system.

The musical score for 'The Little Boat' is presented in two systems. The first system features a vocal line and a piano accompaniment. The vocal line begins with the tempo marking 'a tempo.' and the lyrics 'wit, pee-wit, pee-wee...'. It then transitions to a 'Rec' (Recitativo) section with the lyrics 'Yes that is it!' and returns to 'a tempo.' with the lyrics 'Pee-wip, Pee-wop, pee-'. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in 6/8 time. The second system continues the musical piece, maintaining the same tempo and time signature. The lyrics 'wit, pee-wit, pee-wee...' are repeated under the first measure, and 'Yes that is it!' is repeated under the second measure. The piano accompaniment continues with the same melodic and harmonic patterns.

[illegible][illegible]

WORDS FOR A SONG.

Somewhere in this great, wide world
There is a heart that answers me;
Somewhere, oh, somewhere, in the world,
There waits a hand I cannot see!

It is to that heart and pure,
With faith and love its beaming over;
How can I help loving, how can I
Whose image will before me soar.

Dreaming thus they hand I press:
Into their eyes I look with love;
Deep within, their gentle souls
There dwell the gifts of heaven above.

MAJOR AND MINOR.

The new Conservatory of Moscow is nearly finished. Its construction will cost \$1,200,000. The vestibule will contain the statues of Rubinstein and Tschakowsky.

What love is to man, music is to the arts and mankind. Music is love itself; it is the purest, most ethereal language of passion, showing in a thousand ways all possible changes of color and feeling; and though only true in a single instance, it can yet be understood by thousands of hearts, who all feel differently.—C. M. Von Weber.

Mr. Hermann Levy with Mottl Richter and others are engaged to conduct at the series of Nouveaux concerts given at Brussels this spring, and Mr. Levy may very possibly now fulfil his long-cherished wish to England, appearing, of course, at the Mottl concerts. Londoners consequently bid fair this season to have plenty of Wagnerian concert performances.

Theodore Thomas will celebrate, next July, the fiftieth anniversary of his arrival in this country and a half-a-century's service to music in America. Since that day on which he first set foot on American soil, his history has been one with the history of music in this country. Boy violinist, conductor of grand opera between the ages of 16 and 17, first violin of a string quartet, orchestra leader, subsequently conductor, in orchestra concerts at almost as early a period, he has been either the head or prominently identified with the greatest musical undertakings in this country.

Rubinstein, the famous pianist, went to confession one day in the Kasan Cathedral, in St. Petersburg. After the confession he stepped to the "sacristy book" to inscribe his name. The official who handed him his name, read the profession. "Rubinstein, artist," came the answer. "You are in service to some theatre?" "No." "You give instruction to some institute?" "No." "What do you do?" "You are employed somewhere?" "I told you once no." "Well, how then, shall I inscribe you here?" The two men looked at each other for a moment. Then a "wise thought" in his own estimation, came to the priest. "What is your father?" he asked, his eyes brightening. Merchant of the second class." "Then," cried the priest, with joy, "at last we know who you are! We shall write, therefore: 'Son of a merchant of the second class.'" This scene gave the musician much food for thought. It led him to establish his conservatory and the musical society, in order to teach the Russian people what the word musician might mean.

A recent visit in an Italian paper gives some interesting details concerning the famous musical instruments. According to him, the Ruggieri cello, upon which Signor Piatti, the celebrated Italian cellist, plays, is valued at about \$10,000. Signor Piatti is said to have inherited it from General Olivo, in England, eighteen years ago. Eugene Ysaie's Guarneri violin is said to be worth \$15,000. Jean Gerardy's Guarneri is valued at \$4,000; and Lady Hallé possesses a Stradivarius said to be worth \$10,000. It formerly belonged to Ernst. Señor Sarasate plays upon two violins, the first instrument one of which is lent to him by the Royal Museum of Madrid; and Dr. Joachim's collection of fine instruments is valued at \$100,000. Talk about poor musicians!

Here is the history of "The Lost Chord," whose sale in Great Britain alone has exceeded 250,000 copies. Arthur Sullivan had watched by the bedside of a dying brother, and he began to write. He was not far off, his brother was sleeping, he chanced to come across some verses of Adelaide Procter, which five years before he had tried in vain to set to music. In the morning he began to watch he read them over again and almost instantly their musical expression was conceived. A stray note of music paper was written down, and he began to write. The music grew, and he worked on, delighted to be helped while away the hours of watching. As he progressed he felt sure the music was good. He had sought for and was sure to be on the occasion of his first attempt to set the words. In a short time it was completed and not long after in the publisher's hands.

THE GERMAN OPERA ARTISTS.

We select from *Freund's Musical Weekly* a sketch of the leading members of the Damrosch German Opera Company, now performing at the Metropolitan Opera House, New York, and which will appear in the April 1st issue.

Mme. Rosa Hasselbeck Sucher, the prima donna of the company, divides with Theresia Matten, of Dresden, the distinction of being the leading Wagnerian soprano of Germany.

Frau Sucher's father was a musician in a small Saxony town, and the prima donna first attracted notice when singing in the choir of the cathedral at Friburg. The director of the Court Theatre at Munich heard her, and it was under his direction she completed her musical studies. She made her first appearance in opera at Thieses, and after remaining there for two seasons she joined the company at the Opera House in Leipzig. Here she and Herr Sucher were married, and after a tour through the various German cities the two settled in Hamburg, and went from there to Berlin. Frau Sucher was a member of the company for six years, singing in the choir of St. James' Hall, and Sir Augustus Harris took to London last summer, and she sings for a short season every winter at the Imperial Opera House in St. Petersburg.

Miss Marie Brenna, the principal contralto, is an English woman of German descent. Her musical career began only five years ago, her first concert appearance being made at St. James' Hall after a few months of study.

Miss Brenna made her first appearance in Oxford in 1889, and was soon afterwards engaged by Miss Brenna, after some minor opera engagements, sang first at Covent Garden in 1892, and has since that appeared repeatedly in concert and oratorio. Conducting Levy of Munich brought Miss Brenna to the attention of Frau Wagner, who engaged her for the recent Bayreuth festival, for which she drilled in the "Lohengrin" and "Lohengrin."

Mme. Johanna Gadski has been only a few years on the stage, but her short career was sufficiently notable to warrant the offer to her of a Bayreuth engagement. Her line of work is in the lighter Wagnerian roles. Elizabeth, in "Tannhäuser," is considered to be her best impersonation. She will make her debut at St. James' Hall on the 1st inst.

Miss Elsa Katscherka is already familiar to American audiences through appearances during the present season in concert. Miss Katscherka first appeared in the orchestra of the Altheim Theatre, singing later at the opera of the Duke of Saxe-Coburg-Gotha, and also in various German cities. She was engaged by the Duke of Saxe-Coburg-Gotha, last summer, and Katscherka was a member of Sir Augustus Harris's company.

Another singer of some note is the name of Mr. Damrosch's company are: Marcella Lindh, Nina Schilling, Marie Maurer and Adele Makert. Miss Lindh is known in New York, where her musical education was commenced. Miss Schilling, another singer trained in New York, has appeared already in public there. Miss Maurer, a pupil of Herman, of New York and manager of Berlin, is also a New York girl, and made her debut last winter under Mr. Damrosch's direction. She will sing in this coming season Magdalene in "Die Meistersinger."

Max Altvary, the tenor, made familiar through previous appearances here in German opera, made his debut in New York, but it was not until he came to the Opera House that his reputation began to grow, principally through his performance of Siegfried, which he sang in his second season. His singing, however, has grown greater every season, and the excitement which attended his farewell performance has not been forgotten. On his return to Germany he became a member of the company of the Hamburg Theatre, and has sung at Bayreuth as well as in London and in most of the large German cities.

Nicolaus Rothmühl, another tenor of the organization, is a Pole of German descent. He was born in Warsaw and trained for the opera stage. He was destined for mercantile life, but before he became a singer he had abandoned this for a theatrical career. From the Conservatory he graduated in 1882, and he was engaged by the Opera House that his reputation began to grow, principally through his performance of Siegfried, which he sang in his second season. His singing, however, has grown greater every season, and the excitement which attended his farewell performance has not been forgotten. On his return to Germany he became a member of the company of the Hamburg Theatre, and has sung at Bayreuth as well as in London and in most of the large German cities.

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Rudolph Oberhauser, baritone, started life as an

architect in Vienna, and afterward became a student at the Vienna Conservatory. He made his first appearance in Berlin, singing with especial success the Herald in "Die Meistersinger," and Beckmesser in "Die Meistersinger." He is not at present a member of the Berlin Opera, but has played recently in the various German opera houses. James F. Thomson is a Canadian, but baritone favorably known through his appearance in concert.

The principal basses, Emil Fischer and Conrad Behrens, are also well known to require more than the mention of their names.

LELAND T. POWERS

A great treat in store for St. Louisans will be the appearance here, at Entertainment Hall, on Saturday evening, the 23rd inst., of Mr. Leland T. Powers, the eminent impersonator.

The credit of Mr. Powers' appearance in St. Louis is due to Mrs. Mary Hogan Ludlum, the popular elocutionist and teacher, who has done much towards the advancement of elocution. Mr. Powers will appear in David Garrick, one of the most charming of comedies, brimful of dash, laughable situations and diversity of character. Mr. Powers impersonates all the parts, and his performance is a perfection as to have won him national recognition. The Eastern press has been unstinting in its praises of Mr. Powers' elocution, and it is not surprising that who hear him will carry away a remembrance that will last a lifetime. Students of elocution should not miss this rare opportunity of hearing a master.

MAKE STUDY INTERESTING.

Teachers should constantly endeavor to keep their pupils interested, says an exchange, and indeed to make the study of music increasingly interesting. There are so many ways of accomplishing this, that it is difficult to give any code of rules which will be equally efficacious for all.

Scholarship and temperament; some are always interested in one phase of music study to the neglect of an equally important phase, while others must be kept from becoming bored by the influence by accessory influences. This is peculiar to young persons between thirteen and seventeen years of age.

One of the great discouragements to a young person is to be obliged to grope in the dark through misapprehension of the subject. This, of course, is the fault of the teacher, and not of the student, but ordinary pains in explaining and demonstrating to that pupil, by example and otherwise, what produces the effect, and the student will be more logical in our reasonings, for the young are thinkers of more or less capacity; and while they do not, as a rule, reason from cause to effect, they are disposed to try and calculate the cause by analyzing the effect. Their conclusions are liable to be erroneous, unless they are the recipients of careful tuition.

Then, again, there are so many ways of making music appear attractive. Sentiment is a strong force; the sense of future enjoyment as the reward if it should be made to the student, is a great incentive to young minds. But I think the fact that the student has turned musically, and that no young person's education is considered complete without certain theoretical and practical knowledge of music, would be a strong idea to impress on the mind of young pupils.

Another way of making music-teacher who expects to succeed on a large and popular scale, must start out with the idea that she has chosen her profession primarily to give pleasure to her students. Her scholars, and as a result receive a living compensation.

Parents are getting loath to pay out hard-earned cash for the mere sentiment connected with the study of music. They want to see the finished product, the ripened fruit, the rich persimmon of mastery. They will not give to their children, as is plainly evidenced by the large price per hour that some master teachers receive.

A good story is told of Mascagni, the composer. During the late recent visit to London, while in his room at a hotel, he heard an organ grinder play the intermezzo from "Cavalleria Rusticana." The man, playing with his back to the street, was Mascagni, and, descending into the street, the composer addressed the organist, saying: "You play this entirely too fast, and you are out of tune. I ought to be here." And who are you?" asked the wandering minstrel. "I happen to be the composer of that piece," replied Mascagni, and then played the intermezzo, but the astute organ grinder in the correct time. Imagine Mascagni's surprise when, on the following day, he saw the music written in his own handwriting on a placard on the organ, on which was inscribed in large letters: "Pupil of Mascagni."

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BEETHOVEN.

From the writings of John K. Paine we quote a few sentences:

Beethoven, the greatest of all instrumental composers, began his career as a pianoforte virtuoso, and his earlier compositions are chiefly for that instrument.

Beethoven's music, more than any other before his time, is characterized by vivid contrasts in the themes, passages, rhythmical effect, bold dissonances, and modulations, dynamic expression, varied and massive instrumentation.

In the cyclical forms of instrumental music, Beethoven is pre-eminent from all points of view—formally, technically, aesthetically, spiritually. Moreover, there is a Shakespearean quality in his wonderful tone poems. Like the great poet, he touches every chord of the heart, and appeals to the imagination more potently than other poets. Beethoven's creations, like Shakespeare's, are distinguished by great diversity of character; each is a type by itself. His great symphonies stand in as strong contrast with each other as do the plays of Shakespeare with each other. Beethoven is the least of a mannerist of all composers. Each composition leaves a separate image and impression on the mind.

In the pantheon of art Beethoven holds a foremost place beside the great poets and artists of all time—with Æschylus and Dante, Michael Angelo and Shakespeare. Like these inspired men, he has widened and ennobled the mind and the soul of humanity.

E. A. Schubert, the well-known teacher and composer, of St. Charles, Mo., gave a concert at the Opera House there on the 6th ult. Mr. Schubert was assisted by his pupils and the Orpheus Orchestra and gave a programme that reflected high credit upon his abilities as a teacher. Among the most taking numbers were: Norwegian Dance, piano duet by Grieg; Bold Spring, piano solo by River-King; Tarantella, Op. 24, and Hungarian Dance, C'sard's, both by Mr. Schubert. Mr. Schubert is doing much for the advancement of music in St. Charles.

During the reign of Louis XI. of France there was attached to his court one Abbot de Balguc, a man of considerable wit. The Abbot was somewhat musically inclined, and delighted the court with inventions of odd musical instruments, says *Harper's Young People*. One day the King, after having enjoyed a hearty laugh over one of these curious contrivances, and desiring to baffle this musical genius, commanded him to produce harmonious sounds from the cries of hogs. This seemed an impossibility to the King, and he prepared himself to enjoy the discomfiture of the Abbot. Much to his surprise, however, the Abbot readily agreed to produce them. All he required was a sum of money, upon the receipt of which he declared he would invent the most surprising thing that was ever heard. He secured the country and secured a large quantity of hogs, trying their voices as to pitch and quality, and finally having fully satisfied himself, he arranged the animals in a sort of pavilion richly decorated. The day of the trial arrived, and the King and his court entered the pavilion prepared for something, but greatly in doubt as to the success of the Abbot with the hogs. However, there were the hogs, sure enough, and much to the surprise and delight of the King they commenced to cry harmoniously and in good time, rendering an air that was fairly recognized. The Abbot had arranged a series of stops that were connected with the hogs, and upon pulling one of them out caused a spike to prick the hog it connected with, making him squeal his note. The rest was easy, for pulling out the different stops, he produced the tune. The King and all his attendants were delighted with it.

The Paris "Figaro" tells a queer story, the rejection of Labiche's first play by the directory of the Pantheon Theatre. The reading committee of the house, which passed on all plays, was composed exclusively of haters doing business on the left side of the Seine, the director himself being one of them, and there was great rivalry between these artists in headgear and those of the right bank of the river. Labiche wore a fine hat, which the committee recognized as coming from the right bank, and this so enraged them that they voted unanimously to reject his play.

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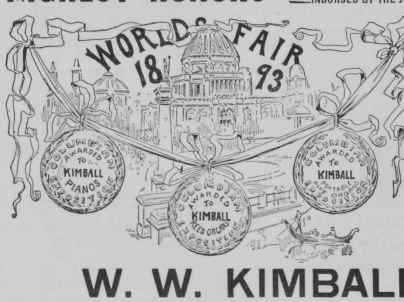
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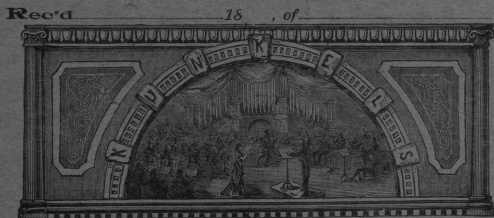
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